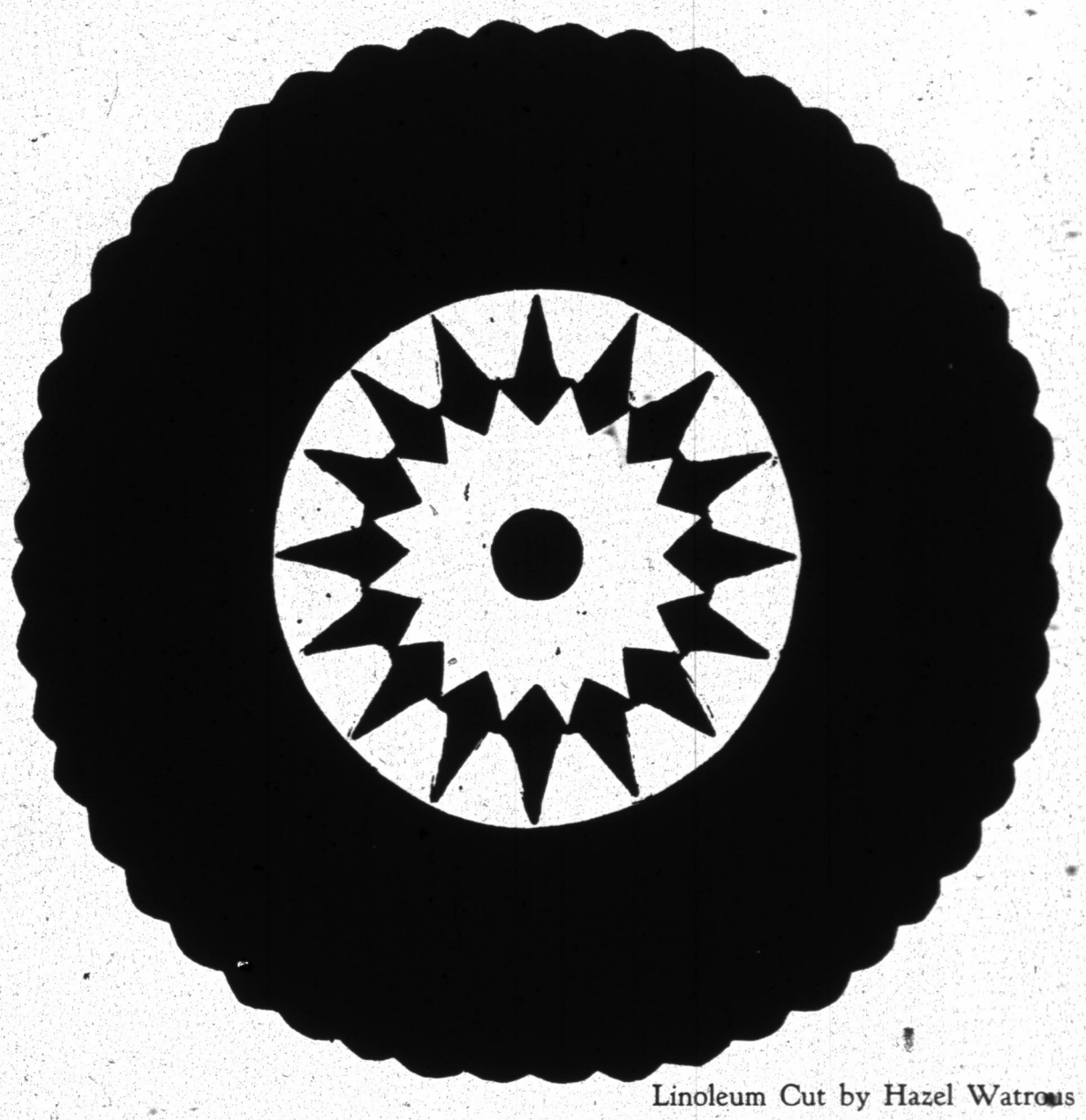
PAUL FLANDERS,
BOX 547, CARMEL

THE CARMEL CYMBAL

VOL. TWO, NO. ELEVEN CARMEL, CALIFORNIA, SEPT. 15, 1926 TEN CENTS

PATTERN FOR CYMBAL



Linoleum Cut by Hazel Watrous

Arts and Crafts Club Discusses Finances and Elects New Directors

Finances were discussed, ways and means suggested for meeting the present indebtedness of something more than $3,000 and nine new directors elected at a meeting of the Carmel Club of Arts and Crafts last evening at which there were about fifty persons present.

A new board of directors for the Forest Theater was also named.

Resignations from the board of directors of Joseph F. Hartley and R. C. DeYoe were received and accepted.

With the resignations of Hartley and DeYoe there were three hold-over directors remaining on the board—Mrs. Herbert Heron, Cornelis Botke and J. B. Adams. Those elected last night to complete the board of nine members were Mrs. Louise Walcott, Mrs. Sara Deming, Miss Celia Harris, Eugene Watson, William Vander Roest, Fenton P. Foster.

The new board of directors of the Forest Theater was elected as follows: Mrs. Valentine Mott Porter, Mrs. Edward A. Kluegel, Miss Celia Harris, Mrs. Sara Deming, Mrs. Louise Walcott, William Vander Roest, Eugene Watson, Herbert Heron, Fenton P. Foster.

John B. Jordan, acting as chairman of the meeting, struck the keynote of the organization when he declared that the Carmel Club of Arts and Crafts is not an organization for profit and that it neither could nor cared to make more money than it expended. He said that as it grew financially it would spend as much as it had and that whenever it showed a balance it would fail to serve its purpose in the community.

The resignation from active membership in the club of Mr. and Mrs. J. W. Hand, because of the removal of their home to Alameda, was read and accepted and on the motion of Mrs. Edward Kluegel they were made honorary members of the organization.

Mrs. Sara Deming, as chairman of the entertainment committee, reported that an average of 300 persons had attended the Sunday afternoon teas and exhibits during the summer.

Anglin - Bates Coming Tuesday

MARGARET ANGLIN is returning to the Theatre of the Golden Bough next Tuesday evening with Blanche Bates in Bernard Shaw's "Candida" and as a result of the announcement, previously made, Ted Kuster's ticket sellling force is putting in extra hours answering the demands for tickets.

Miss Anglin (and Miss Bates, also, for that matter, for she was in the audience) honored Carmel last month when she gave us two nights of Somerset Maugham's "Caroline", the play which she took to a few other select communities in California and recently completed a triumphal tour in the southern part of the state.

Soon after appearing here next week, Miss Anglin sails with her company for Honolulu where she will appear in repertoire at the Hawaii theater for two weeks.

It is lamented that Miss Anglin and Miss Bates can give Carmel only one night on this return engagement, and it is assured that the Golden Bough will be filled to overflowing next Tuesday evening for "Candida".

"THE YOUNG IDEA" HERE SATURDAY

THOSE who remember the production of "Outward Bound" in Carmel a year ago will be glad to hear that the University of California Little Theatre players will again appear at the Theatre of the Golden Bough. On Saturday night they are offering "The Young Idea" by Noel Coward, the brilliant young English playwright whose "Vortex" and "Hay Fever" have captured New York and London.

The Little Theatre group is the first company to produce "The Young Idea" in America. It is a highly sophisticated comedy, delicate, and with an undercurrent of the irony and satire that is so typical of Coward's work. The action takes place in Italy and England and concerns itself with the attempts of a pair of precocious young people to straighten out the marital tangles of their parents.

Tickets for "The Young Idea" are now on sale at the Theatre of the Golden Bough. They may be reserved by phoning Carmel 282.

ALTHOUGH "SHOW BOAT" appeared in serial form before its recent publication as a book by the firm of Doubleday, Page, it is arousing a good deal of interest and comment now in the literary world. The idea of the book was suggested to Miss Ferber by Winthrop Ames who unconsciously gave her at the same time the idea for one of the most entertaining episodes of her own career. In order to get the true atmosphere of the river theaters, she lived on one for several months. To be sure, the show boats of today, although they seat twelve hundred instead of two hundred and fifty and have electric lights and drop curtains instead of candle chandeliers that dripped grease, and red calico curtains stretched on a wire, have not quite the same glamour as those of the eighteen 'nineties. The little port towns are not quite so prosperous as they were in the great days of river traffic, but otherwise the atmosphere is little changed. Miss Ferber uses the name of a real boat, the Cotton Blossom, for her story book theater, but the actual boat is a modern one, the second largest in the businesss. It produces plays dramatized from popular novels and generally stays at one port for a week's engagement playing a different bill every night.

But "East Lynne," "Tempest and Sunshine," and "Lena Rivers," which Miss Ferber mentions are still standard plays in every repertoire.

"For the last two years," said Edna Ferber, "when the usual polite question, 'Writing another novel?' has been asked me by friends and acquaintances, the answer has been 'Yes'. Then, when that has been followed up by 'What's it called?' the answer has been 'Show Boat'. After which, in two thousand six hundred and thirty-eight cases my questioner has said 'What's that?' (Oh-h! The times this little dialogue has taken place. . .)

"But, really, I suppose I can't blame all of the two thousand odd, because when I first heard of 'show boat' that's exactly what I said, 'What's that?'

"The whole business builds itself up in a sort of 'House-that-Jack-built' fashion. Once upon a time I wrote a short story called 'Farmer in the Dell'. To get the exact scene of it, I went down into South Water Street, Chicago, to see the great produce market—thousands of tons of food coming in daily from the market gardens and farms, and being bought and distributed to feed a great city. I saw a woman buying for a chain of great hotels, and the idea of Selina Peake and 'So Big' was born. Then when I was writing that novel and came to the place where Simeon Peake was shot in a gambling house on Clark Street, I stopped dead and said to myself, 'There's a novel in those bold, bad days of the wide-open Chicago of the 'nineties.'

"Before I had written 'So Big' I wrote a short story called 'Old Man Minick.' In

(Turn to Page Seven)

MISS MINNA BERGER
Teacher of Piano and Harmony
BOX 1147 CARMEL

We make our own
ICE CREAM
It is not shipped in
Try our famous
ICES
Curtis Candy Store

TILLY POLAK
Antiques and Objets D'Art
WHEN YOU WANT DISTINCTIVE GIFTS, SMALL OR LARGE, AND BEAUTIFUL FURNISHINGS FOR YOUR HOME AT REASONABLE PRICES, COME IN AND LOOK AROUND. . . MY IMPORTATIONS ARE ALL PERSONALLY SELECTED FROM EUROPE, MEXICO AND OTHER COUNTRIES.
COURT OF THE GOLDEN BOUGH CARMEL

M. J. MURPHY
CONTRACTING
AND
BUILDING
~
BUILDING MATERIALS
~
OFFICE TELEPHONE 153
YARD TELEPHONE 88 W

GREAT TENOR MAY COME TO CARMEL

ONE OF THE THREE great male singers of the world, and considered by some to be the peer of Chaliapin, may be heard in Carmel in recital next January if the present plans of the Peninsula Philharmonic Society bear fruit. He is Vladimir Rosing, a Russian, and, like Chaliapin and Schwarz, with whom he is compared, a tenor. He has recently made a triumphant tour of the British Isles and is now in New York.

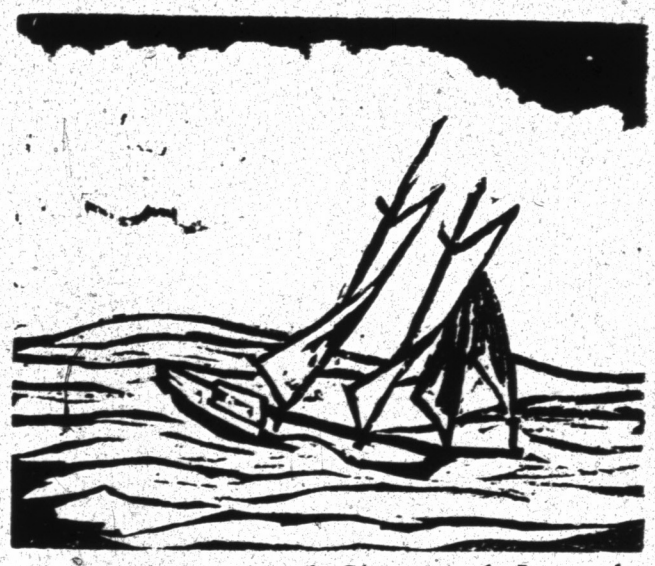
In the meantime the Philharmonic Society has made definite arrangements for the return of the Persinger Quartet which so delighted music lovers with a concert at the Theatre of the Golden Bough last month. The Persinger Quartet will give another recital here in November, but the exact date has not been set.

AUTHORS OF BEAUTIFUL BOOK ON CHINA HERE

By W. K. B.

THERE VISITED CARMEL last week as guests of Zanetta Catlett and Kennedy Owen a man and woman who will prove to have written their names permanently in the literature of travel when the beautiful volumes of "Turn to the East" are off the presses of William Edwin Rudge of Mt. Vernon, New York. They are C. Le Roy Baldridge and Mrs. Baldridge, the latter appearing on the title page as Caroline Singer, her maiden name and the one by which she became prominent in journalistic circles of the country before her marriage.

"Turn to the East", published by Minton, Balch and Company, is the result of a thir-



teen-months' tour of China and Japan by Mr. and Mrs. Baldridge. The text is Mrs. Baldridge's and the delightful and most fascinating illustrations in color, which abound in the book as incidental page decorations as well as full pages, were done by her husband. These are original watercolors which have been reproduced in aquatints, the new process which has been perfected by Rudge and which gives beautiful soft surfaces and surprisingly delicate tones as though of velvet.

The regular edition of the book will sell for ten dollars, but a special autographed edition of 300 copies has been arranged for by the publisher, at twenty-five dollars each. These higher priced books will be identical without the others, except for the autographs of the authors, but accompanying each volume will be a colored wood block done from one of Baldridge's watercolors by the famous Japanese wood cutter, Watanabe.

It was particularly interesting to talk with LeRoy Baldridge and Caroline Singer. She, with the unpretentious temperament of newspaper servitude behind her, and he with a natural restraint and modesty that made him appear unaffectedly shy, added a great deal to a pristine interest their work and play incited. It was easy to believe that they had conceived the most acceptable sub-title to their book suddenly and as surely—"by two who seek here to intimate the richness of their adventure".

INHABITANTS

By JOAN RAMSAY

THIS COUNTRY is peopled
With ghosts of old gods—
There is one who lives
In a certain grey stone,
Another in a twisted tree
High on a hill—
There is a haunted spring
Under a huddle of trees
On a lonely ridge,
And there are voices in the waters
Of a canyon deep in tree-shadows . . .
Not gods but ghosts of gods—
Impotent, empty shadows—
Unseen, half-felt impressions
Held by certain places—
Blindly awaiting
Some unknown end. . . .

MONTEREY COUNTY P.-T. A. MEETS AT PACIFIC GROVE

The first regular meeting of the Monterey County Federation of Parent-Teachers' Associations was held last Saturday at the Pacific Grove High school. It began with a basket luncheon and the executive board met at 1:45 o'clock. The regular federation meeting took place at 2:15 o'clock.

Stella's
PHOENIX—HOLEPROOF HOSIERY
Carmel's pioneer dry goods store.
Ocean Avenue and Dolores

INTERIOR DECORATING
FURNITURE
DRAPES
SEVEN ARTS BUILDING
Zanetta Catlett
Kennedy Owen

Please note that the
CARMEL
Tea Garden
ON AND AFTER SATURDAY, SEPTEMBER 18 WILL SERVE LUNCHEON 12-2, AND DINNER FROM 5:30 TO 7:30.
TEA GARDEN WILL CLOSE ON MONDAYS.
PRIVATE PARTIES, LUNCHEON AND DINNER PARTIES CATERED FOR
ORDERS TAKEN FOR FRUIT CAKE AND REAL ENGLISH CHRISTMAS PUDDINGS.
SAN CARLOS AT FOURTH
TELEPHONE 366

RUTH AUSTIN
Children and Adult Classes in Dancing
DENISHAWN METHOD
REGISTRATION—
Arts and Crafts Hall
September 17 & 18, 3 to 5 P. M.

PERSONAL MENTION

PAUL FLANDERS left yesterday for the East. He will combine business with pleasure in a visit to New York and it is possible that he will attend the Dempsey-Tunney fight at Philadelphia—he will if there are any roads leading into the Pennsylvania city and any trains, wagons, automobiles, bicycles or airplanes going there.

* * *

Robert Shaw, editorial writer on the Oakland Post-Enquirer, has returned to Oakland after a visit in Carmel.

* * *

Mrs. Philip Easley of Los Angeles is occupying her house at Junipero and Tenth avenue.

* * *

Ralph Todd entertained at dinner on Friday evening at his home and took his guests to Del Monte afterward. Those in the party were Mrs. Ralph Todd, Mrs. Walter Coburn, Mr. and Mrs. Robert J. Stanton, Mr and Mrs. Eric Wilkinson, Miss Vivien Foree, Miss Ernestine Renzel, O. J. Cope and Bill Williams.

* * *

Gene Byrnes stopped over in Carmel for a few hours last week on his way to New York.

* * *

Miss Ida Knight of Long Beach is visiting her sister, Mrs. Robert Welles Ritchie, at Pebble Beach.

* * *

Mr. and Mrs. Dell Call returned on Monday to their ranch in Los Gatos. They expect to spend several week-ends at their home in Carmel this winter.

* * *

Miss Mary McPhail, special writer on the San Francisco Examiner, has been in Carmel for a few days.

* * *

Mrs. Gertrude Adams of Hollywood is visiting her niece, Mrs. Guy Koepp, for a few days. Mrs. Andrews is a well-known writer.

* * *

Mrs. Marcella Burke of Hollywood is visiting Mrs. Doris Hillman.

* * *

Mr. and Mrs. Herman Levinson are in their home on El Camino Real for three weeks. Mr. Levinson is a brother of Dr Amelia Gates.

* * *

Mr. and Mrs. H. J. Morse have gone to San Francisco for a short visit.

* * *

Mr. and Mrs. Vere Chase Morris of San Francisco are the house guests of Miss Tilly Polak.

* * *

Sydney Robertson of San Francisco is occupying the Annie Laurie house on the Point.

* * *

Professor F. A. F. C. Went of the University of Utrecht arrived in Carmel Monday afternoon with Professor L. H. Becking of Stanford University with the purpose of visiting Dr. D. T. MacDougal of the Coastal Laboratory. Professor Went addressed the members of the Garden Club at the Highlands on Tuesday afternoon at a most interesting meeting of that organization.

Miss Susan Kirk Davis, landscape architect of Berkeley, is visiting her aunt, Mrs D. M. Folsom, on Monte Verde and Seventh avenue for two or three months.

* * *

Mrs. D. P. Donelson, who has been occupying Dr. Gates' large house has returned to her home in Pasadena.

* * *

Major and Mrs. Roger Marchetti, Mr. and Mrs. Milo Marchetti and Mr. and Mrs. Nat Deverich, who have been the guests of Mrs. Helen Wilson during the golf tournament have returned to Hollywood.

* * *

Miss Helen Wilson has returned to the Catherine Bronson School at Ross.

* * *

Judge and Mrs. Thomas Taylor, who have been spending the summer in Carmel, have returned to their home in Chicago.

* * *

Mrs. Peter Taylor was hostess at a very charming bridge tea at her home last Saturday afternoon. There were four tables and the guests were Mesdames C. Chapel Judson, William Young, Flora Richardson, H. J. Morse and the Misses Louise Prince, Audry Walton, Alice Snow, Maude Snow, Helen Judson, Helen Willard, Dorothy Cone, Jean Taylor and Betty Marshall.

* * *

Mr. and Mrs. A. T. Skerry of the Highlands left Monday for a trip to New York. They expect to be gone about four months. They were accompanied to San Francisco by Mrs. Skerry's sisters, Mrs. R. D'Arcy and Mrs. Dorflinger.

* * *

Mr. and Mrs. Willis Walker of Pebble Beach are in San Francisco for a visit.

* * *

Professor and Mrs. Thomas Peirce of Palo Alto are in Carmel for a few days.

* * *

Mrs. George Blackman entertained recently for Mr. and Mrs. David O'Neill who have left for the East. Among the guests were Mr. and Mrs. John O'Shea, Mr. and Mrs. D. L. James, Mr.and Mrs. Jesse Lynch Williams, Theodore Criley, Mrs. Martin Flavin and Mrs. Arnold Waybur.

* * *

Miss Ellen O'Sullivan is in Klamath Falls, Oregon.

* * *

Mrs. Elliott Durham has returned to Carmel after a visit to Los Angeles.

* * *

John A. Hamnett is visiting Mrs. E. Garett Teare. Mr. Hamnett is Master of the Supreme Court in London.

* * *

Mr. and Mrs. Jesse Lynch Williams entertained the following guests for dinner at the Mission Tea House on Monday evening: Mr. and Mrs. John O'Shea, Mrs. Valentine Mott Porter, and Mr. and Mrs. D. L. James.

Peninsula Typewriter Exchange
Dealers in Office Equipment

423 Alvarado Street, Monterey Telephone 1090

SALLY MAXWELL

announces

The opening of dancing classes for children under 12 and an exercise class for women, beginning after September 20 at The Arts and Crafts Theater.

THE CHILDREN'S CLASS WILL CONSIST OF CREATIVE OR INTERPRETATIVE DANCING AS TAUGHT BY MARGARET H'DOUBLER OF THE UNIVERSITY OF WISCONSIN. THE WOMAN'S EXERCISE CLASS IS FOR WOMEN OF ANY AGE WHO DESIRE A WELL-CONTROLLED BODY AND THE ELIMINATION OF EXCESS FAT.

MISS MAXWELL IS A STUDENT OF RUSSIAN BALLET AS TAUGHT BY PAVLEY AND OUKRAINSKY, A PUPIL OF MARGARET H'DOUBLER, AND A GRADUATE STUDENT OF PHYSICAL EDUCATION. SHE HAS HAD SEVERAL YEARS OF EXPERIENCE WITH WOMEN AND CHILDREN IN THIS TYPE OF WORK.

Detailed information may be obtained at the Arts and Crafts Theater September 20, 21, 22 between the hours of 2 and 4 P. M. or call Carmel 315-J.

THE CARMEL CYMBAL

Edited & Published by W. K. Bassett Wednesday of each week in The Court of The Cymbal, Seven Arts building, Carmel, Monterey county, California. Dorothea Castelhun, associate editor.

Selling for ten cents a copy, four dollars a year by mail, two and one-quarter dollars for six months, one and one-quarter dollars for three months.

Advertising rates obtainable on application.

The telephone number is Carmel Thirteen.

Entered as second-class matter May 11, 1926, at the post office at Carmel, California, under the Act of March 3, 1879.

Notes and Comment

NO, CYMBALINE, the dead seal on the beach was not removed by the city authorities. He was flattened out by the ecstatic rolling of dogs and is gradually disintegrating into the sand. Shortly there will be no sign to mark the spot where once he lay.

* * *

SOMETHING OR OTHER recently reminded us of the second best story we heard while in Hawaii:

One of the salesmen for a large Honolulu wholesale house made his regular semi-annual trip to the Island of Kauai, a rough and tossing distance of about 150 miles by small steamer. He rented a Ford in Nawiliwili and rattled up about five miles in the hills to a Japanese general store in the midst of a simmering field of pineapples. On entering he found only the twelve-year-old daughter of the owner.

"Your papa no stop?" he asked of the child in the jargon of the mixed populace of the islands.

"Yes, my papa he no stop," answered the girl.

"Your papa come?"

"Yes, my papa he come," was the assuring reply, and the little girl returned to her home-work study of Americanization.

The salesman sauntered out into the sun and the dusty road, smoked a cigarette or two, and turned back into the store, anticipating an arrival of Kawamura from the living quarters at the rear.

"Papa no stop?" he queried of the child who still sat alone behind the counter.

"Yes, my papa he no stop," she answered politely.

"Your papa come?"

"Yes, my papa he come."

Again the salesman went out into the road. This time he decided on a ride farther up the valley. Moving air would be less sticky and more bearable. It was more than half an hour before he returned again to the store. His steamer would leave Nawiliwili for the return trip to Honolulu within an hour. But Kawamura's regular order would compensate for the waiting and his patience. In the store the little girl sat alone as before.

"Papa no stop?" he asked with disappointment.

"Yes, my papa he no stop."

"Your papa come?"

"Yes, my papa he come."

The salesman seated himself on a sack of taro and looked at his watch. Suddenly a rather devastating thought occurred to him.

"Where your papa go?" he asked of the studious child.

"My papa he go Japan," she answered calmly and returned to her book.

* * *

WE ARE INFORMED that the town fathers decline to pay the bill for the joy ride ordered by City Manager Fraser. Charlie Goold is probably wondering where he is going to get his money. We suggest that he determine through the process of elimination and we can give him one name that can immediately be struck off the list of possibilities.

* * *

BASING OUR COUNSEL solely on an interview in a recent issue of the New York Herald-Tribune and reprinted today in The Cymbal, we would suggest that Martin Flavin employ his leisure in the writing of plays rather than in talking about how he writes them. Because, if this Herald-Tribune interview is to be accepted as an actual exposition by the playwright of the manner in which he conducts his craft we are compelled to say boldly that he writes immeasurably better than he talks. From beginning to end this interview contains a vast amount of nothing, readily discernible to the naked eye. It is full of schoolbook suggestions and confessions in the construction of plays, characters and conversation and it leaves you with the idea that Mr. Flavin is not at all clear on the point of how he does it. It is our opinion that he does not actually believe the things he is reported to have told his

(Turn to Page Twelve)

OPENING

PROBABLY THURSDAY

L'AIGLON

TWO DOORS SOUTH OF POSTOFFICE

CARMEL-BY-THE-SEA

HAIR CUTTING
FACIAL TREATMENTS
COIFFURES A LA MODE

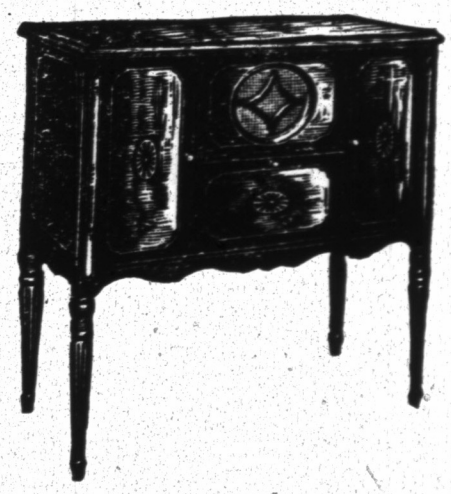
BY APPOINTMENT

WOMEN AND CHILDREN EXCLUSIVELY

TELEPHONE CARMEL 76

BEATTY HANNA
GRACE DIVOTO

FORMERLY WITH MILIUS OF NEW YORK



Here indeed is the ultimate set

NO BATTERIES

NO AERIAL NO GROUND

The Ensemble in one Cabinet

Radiola 30

Not only a masterpiece of the cabinet makers art but containing the R. C. A. standard eight-tube Super-Hetrodyne, the highest development in radio broadcast receivers. Operates from the home lighting circuit-requires no batteries. Tunes by UNI-CONTROL. Provides a quality of loud speaker reproduction hitherto unattainable. Come in and we'll gladly demonstrate. Terms - if desired.

CARL S. ROHR

Electric

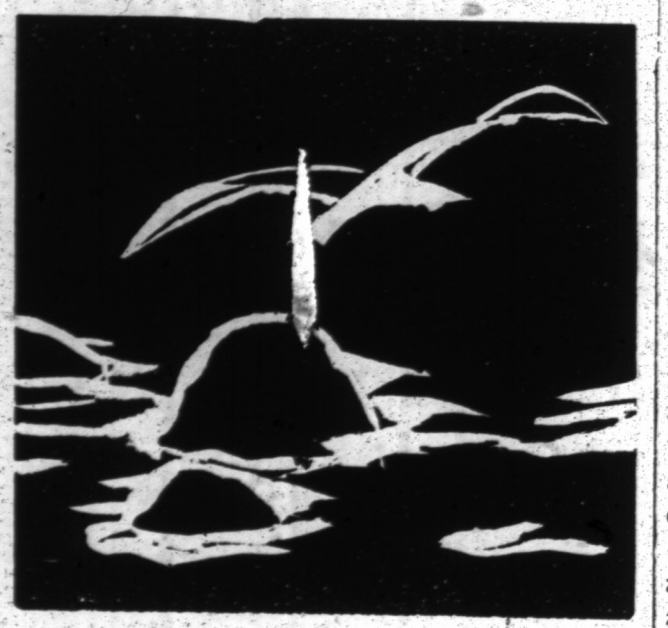
Phone Carmel 158

Ocean Avenue near Dolores

THE CANDLES OF STAR ISLAND

By WALTER PRITCHARD EATON
(From McNaught's Monthly)

TEN MILES out to sea from the wharves of Portsmouth, New Hampshire, a city which can boast some of the finest colonial houses in America and which has been less spoiled by modernity than most of our ancient seaports, a little group of islands, called the Isles of Shoals, rise from the ocean, scarcely more than rock tops scarred and pitted by the pound and spray of the breakers. On one is a lighthouse, on two or three more are a few fishermen's houses, and on the two largest there were once hotels. Appledore, the chief island, can still show a few cottages and the Coast Guard barracks, but its hotel burned down, together with Celia Thaxter's cottage, several years ago, and has never been rebuilt. Its popularity as a summer resort had long since vanished, for there are no roads for motors, neither space nor soil for half a golf course. On the lesser of the two major rocks, Star Island, the old hotel stilll stands, however, and is now owned (together with the island itself) jointly by the Unitarian and Congregational denominations, who use it for three months in summer to hold conferences in. There is pasture enough to support a horse—after a fashion—which hauls baggage up from the pier. A few blue flag flower beside the rain water pools on the rocks, a few wild roses flaunt the salt wind, and there are



daisies, herb Robert and scarlet pimpernel. Otherwise, this, "the only island in the world given over entirely to religion," is as bare and bleak as the creed of Calvin, or as the interior of the tiny stone meeting house which crowns the highest peak of the rocks and has a bell which ought always to ring through fog, so iron and foreboding is its voice.

The bare simplicity of this island, and of its ancient and dilapidated hotel, where you have only rain water to wash in and not too much of that, is now enjoyed—heartily, one gathers—by the direct ecclesiastical descendants of the Puritans, the Unitarians and Congregationalists, who incidentally represent the most liberal of the Protestant sects—a paradox some of the modern detractors of the Puritans are by way of forgetting. And, from the inspiration of the little meeting house built far back in Colonial days for the worship of the fisher folk then inhabiting these lonely rocks, they have evolved a daily devotional service which is both a lovely pageant and a profoundly moving spiritual experience.

I have enjoyed it most myself when it is conducted by the young people, who for two weeks have the island to themselves, 250 of them in age ranging from fourteen to twenty-five. Always held in the evening, and called the Candle Light Service, the young folks put it off till a quarter of eleven, just before bedtime. They hold their conference meeting from eight to nine, and then they dance, or stage a play, or otherwise have a good time like young folks anywhere. At 10:40, however, a gong sounds, and all of them stream out to the hotel veranda where they find more than a hundred candle lanterns, lighted and ready. Marching two by two, nearly every couple carrying a lantern, they start up the winding path to the church. As the procession progresses, it forms a long sinuous dark line, lit by candle points, like a vast glow worm, and the head of it is entering the church before the last couples get away from the hotel veranda. Not a word is spoken after the procession starts. A hush of devotion comes quite spontaneously over every one. The interior of the tiny meeting house is quite bare, with a brick floor, whitewashed walls, and plain wooden pews, but there are wrought iron brackets on the walls, and as each couple comes in, they hang their candle on one of these brackets, till the meeting house is bright with the soft glow. When all are seated who can get in, and the rest are standing outside the door and open windows, the leader—some young man or woman, even a boy or girl, who perhaps has just been dancing the Charleston or that day won the tennis tournament—rises in the bare pine pulpit and reads a simple response, possibly a sonnet or a prayer, something, at any rate, which he thinks fitting and good, and two hymns are sung to the accompaniment of a small melodeon and the pound of the everlasting surf.

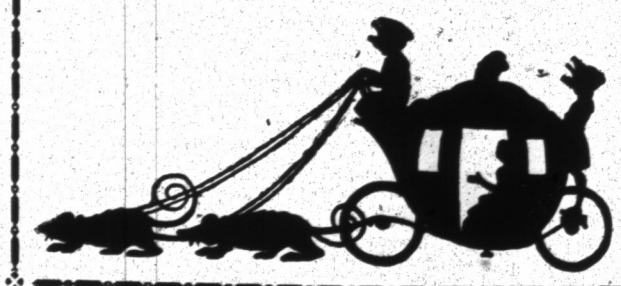
When the last notes of the final hymn die away, there is a pause of silent benediction, and then each candle bearer takes down his lantern from the wall, and two by two the worshippers file out of the bare little Puritan church and wind their twinkling way down over the rocks to the hotel. The interior grows dimmer and dimmer as they pass out, till at last only the leader and the organist are left, sitting quietly in their places with their candles close by. Then they, too, rise and pass out, closing the door behind them. The head of the procession has already reached the hotel below, and the candles are being extinguished. The leader's lantern is the last twinkling star-point to wind down the rocks. When it, too, is blown out, the tiny church stands dark and silent, raising its wooden spire against the stars. And suddenly the spell is broken, the buzz of voices rises once more, and cheery good-night calls are heard as the crowd disperses to bed. Half an hour later somebody sets a bugle to his lips and sounds Taps across the waters, and after that there is no sound again but the ceaseless booming of the surf.

The actual service lasts at most but fifteen minutes, and the procession and recession up and down the rocks, the pageant of the candles, consumes but ten minutes more. Yet in that brief time is packed a lovely picture, a mood of spontaneous and quiet devotion, a sense of personal participation in the whole service of worship, and to any one in the least imaginative a strange feeling of kinship with the ancient fisher folk who nearly two centuries ago once climbed these same rocks and bowed their heads to their stern idea of God in this same bare chapel, amid the vast vacancies of "the long blue sea."

The Cinderella Shop

JUST RECEIVED
Shipment of Unusual Russian Dresses. . .

NEW FALL DRESSES ARE ARRIVING DAILY



FLOR DE MONTEREY
TEA SHOP

Luncheon, Tea and Dinner

FREMONT STREET OPPOSITE MISSION
MONTEREY
TELEPHONE 1400

Old Cabin Inn

Lodging with or without meals. Chicken Dinner Sunday and Wednesday.

El Camino Real
Carmel
Telephone 166W

(Continued from Page Two)

1924 it was made into a play by George S. Kaufman and myself. During the road rehearsals when we were beating the play into shape, the company playing one-night stands and rehearsing at all hours, and George and I, the mere authors, rewriting scenes, and I wondering why I'd ever got involved in the theater, Mr. Winthrop Ames, the producer, jokingly suggested to his exhausted crew that we'd better all run off and join a show boat where there would be nothing to do but loaf down the river and play all the good old hokum plays to enthusiastic crowds.

" 'Show boat—show boat?' I said. 'Whatever is a show boat?' And he told me something of show boats and the delightful life of the Mississippi thespians.

"I had been thinking of that novel of Chicago in the 'nineties, but the idea of 'Show Boat', of a novel of the Mississippi, stepped in and took possession. As you'll see, the two ideas later came together, with the Chicago part as a long episode.

"So there you are," sighed Miss Ferber. "But I didn't begin to realize what I'd let myself in for! My novel began to spread over the years in a most alarming way, and I found myself up against such questions as what the well-dressed man wore in 1876, and whether if my heroine was old enough to wear puff sleeves in 1880, she could be a grandmother in— Oh! Never again! The next novel I write—if I ever do—will cover exactly ten minutes!"

Added to the list of books on crime which have recently found such wide interest is one by John Lewis Gillin called "Criminology and Penology." It is one of the most exhaustive discussions of crime that has yet appeared and is written in the scientific spirit.

NEPHEW OF DR. BELKNAP SURVEYING GREENLAND

RALPH BELKNAP, nephew of Dr. Florence Belknap of Carmel, has been spending the summer in an interesting and unusual manner. He was selected by Prof. W. H. Hobbs, head of the geology department of the University of Michigan, to accompany him and five other persons on an Arctis expedition to Greenland for the purpose of surveying land there and making preliminary studies for a longer expedition later.

Belknap, who is only twenty-six years old, is now an instructor in geology at Michigan and studying for his doctor's degree.

Prominent Citizens of Carmel

Number Nine

THIS IS DUSKY CONGER—or as the American Kennel Club named him—"Orvale Dusky". He is the only surviving son of "Champion Grey Mist", a noted winner, and Dusky has several blue ribbons to his credit. But they are things of the past and he has long forgotten them. He shares the honors of age with Brownie

Overstreet, celebrating his eleventh birthday last July.

Four years ago he crossed the continent in company with his mother June, and Bogie and Baby, two little Belgian Griffons. From Los Angeles they all motored up to Carmel. Dusky alone survives the quartet, the others having gone to the Happy Hunting Ground.

Our old dog is most kind and courteous to all the waifs and strays, feline and canine, that find their way to his mistress's home.

—Louise Conger

VOX HUMANA

AYANT beaucoup marche, je suis tres fatigue.
Dieu, je ne demande que ma place au soleil;
Un peu de pain et d'eau et ma ration d'etoiles.
Pere, je demande d'etre comme l'horizon,
Qui apres la tempete s'endors dans le silence.
J'ai vu trop de routes et fais trop de chemin,
J'ai porte trop le poids de l'amere destinee,
J'ai vu trop de malheur et senti trop de haine;
Et demande, l'ayant vu etant un tout petit,
Caresser mes joues et faire rougir mon front,
Quel jour vers le ciel la bonte s'en alla.

—JAQUES-MARIE LAUMONIER

Lucille Kiester
PINAFORE PLAYHOUSE
EDUCATIONAL TOYS
CHILDREN'S DRESSES
Czecho-Slovakian and Hungarian
Mary Moore Handmade Dresses .. Chase Dolls
Court of The Golden Bough

Eliot & Marian
COMPLETE NEW SHOWING OF FALL STYLES! The latest models in jersey are particularly attractive. Tailored gowns and sport costumes in great variety of material, from serge to velvet.

THE ADOBE GIFT SHOP
and
TEA ROOM
Luncheons Served
Books
Telephone 324
535 Polk Street Monterey, Calif.

Flor de Monterey
FLOWER SHOP
Fremont and Mesa Streets
TREES, SHRUBS AND FLOWERS
Telephone 928-J
Nursery 748-J

Blue Bird Tea Room
LUNCHEON
DINNER
Tea Service
TELEPHONE 161

THE SOLILOQUIES OF A SPANIARD

By DORA C. HAGEMEYER

MIGUEL de UNAMUNO, whose essays and Soliloquies" have recently appeared was born in Bilboa in 1864. His early surroundings and his home life were almost Puritan in their simplicity. The religious element was not the kind to antagonize the young child however. It was sincere and honest and did not fail ti form a steady framework for his life. Around this he built architecturally, the structure of his unique persouality.

Before anything else he is a patriot, but not a blind one. Spain is as sacred to him as a mother but not therefore beyond criticism. She has treated him as most countries treat their outspoken children—with banishment. In 1923 General Primo De Rivera in suspending the constitution aroused the anger of Unamuno and he had the audacity to let the world know about in no evasive terms. He was immediately exiled to Fuerteventura in the Canary Islands. He put in his pocket the Greek New Testament and Leopardi's poems and turned his face gladly towards solitude.

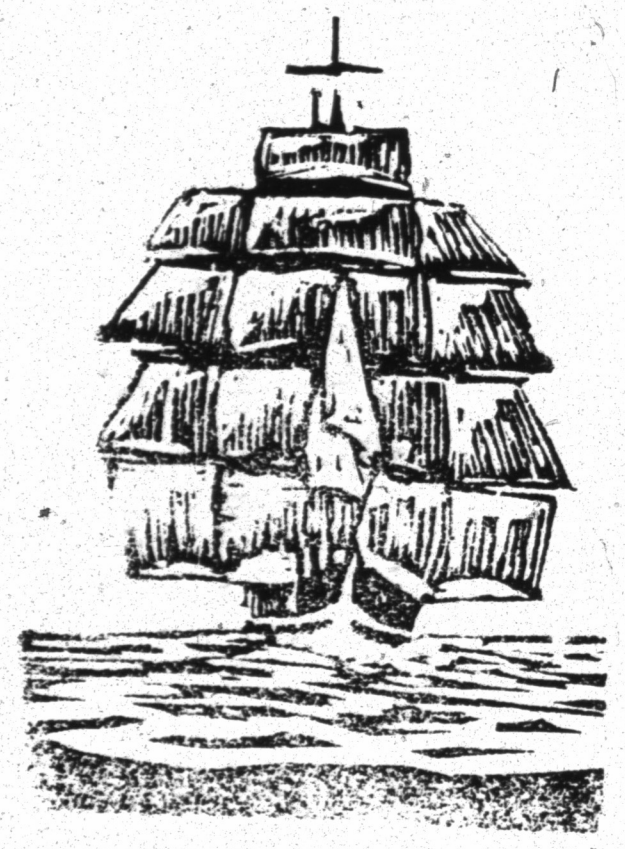
Exile proved more of a blessing than anything else and as a result of it we have most of the essays in this book. The enforced quiet, the freedom from interruption, the opportunity for contemplation combined with the injustice of the situation to make Unamuno still more what he already was, a deeply passionate thinker.

The most arresting thing about this man, however, is the unusual combination of the philosopher and the man of action. On this he insists. He is no dreamer, no mystic with a far-off vision, no religious fanatic, no hard immovable pragmatist, but out of the best of all of them he has distilled his character. He is essentially a poet. Read the "Song of Eternal Waters" and see how much clear poetry has seeped through the translation.

"Essays and Soliloquies" begin with several chapters on Spain. Havelock Ellis in "The Soul of Spain" wrote with fine insight of the things he sensed beneath the surface, but it takes a man with Spanish blood to know the spirit of his country. . . . the Spain of "emphasis, turgidity, conceptism, paradoxism, passion" . . . the Spain that remains itself in spite of everything. It is a country that retains its individuality as Unamuno would have each man retain his. "The condemnation of him who tries to mould himself upon another lies in the fact that he will cease to be himself without succeeding in being the other whom he takes as his model, and so he will be nobody."

To Unamuno individuality is so precious that he cannot conceive of its destruction. He is never passive when confronted with a problem concerning life and he fights with double strength against the thought of annihilation. He believes "in the superlative value of the individual soul". "Our greatest endeavor must be to make ourselver irreplaceable." Mortality then becomes at least an injustice.

This man has rightly been called "an awakener of souls". Not a gentle one, we may add, but one who shakes them heartily, stands them on both feet and sees that they are wide awake before he leaves them.



"Hay Fever" Next Arts and Crafts Play

"HAY FEVER" by Noel Coward will be produced at the Arts and Crafts Theater on Friday and Saturday evenings, October 1 and 2.

This comedy by Noel Coward, an eminent English actor as well as a successful playwright, is of a type unusual on the American stage. It has often been said that the actor cannot be a good playwright. Noel Coward and Clemence Dane, whose "Bill of Divorcement" was Mr. Ball's first production in Carmel, have proved brilliant exceptions.

Both Coward and Miss Dane show the actor's experience in the crisp speakability of their lines. Neither of them has written a play for their personal use, and hence the play itself has been their first concern. Plot has been developed logically. Characters have been developed true to type in the given environment of the play.

The result has been that in the plays of both of these English playwrights, we have slices of real life—gripping crises in lives—revealed without fumbling, without blurring of the dramatic crescendo.

"Hay Fever" is a comedy of characterization—an amusing satire on people who pose. There are posers to right of us and posers to left of us, but generally they come not more than one to a family. In "Hay Fever" there is a family of four of them, and what happens when two posers meet in real life is amusingly quadrupled in "Hay Fever".

This is only one of several distinctive plays by Noel Coward. "The Vortex", a gripping drama of terrific power, was one of the New York successes of last season, Noel Coward himself playing one of the two leading parts.

Read "The Dog Poisoner"

It isn't our custom—chiefly for practical reasons concerned with lack of space—to review stories in magazines, but somehow we can't resist a few words on the subject of "The Dog Poisoner by Ruth Comfort Mitchell in the Ladies' Home Journal. It's not only that the author is a sort of neighbor, living as she does in Los Gatos, but that she has written a story which touches upon something that should surely interest a community of dog lovers, as Carmel undoubtedly is. Who doesn't know the thrill of horror and apprehension that the news "So-and-So's dog was poisoned yesterday!" stirs in the hearer? There is no exaggeration in Miss Mitchell's story of the strength of the passionate attachment of people for their dogs—you can see it illustrated in countless homes around us—and the reign of terror she describes is vividly real and understandable.

—D. C.

NEW BOOKS at WOODSIDE LIBRARY

The Cabala	Thornton Niven Wilder
Beau Sabreur	Percival Wren
Nigger Heaven	Carl Van Vechten
The Fair Rewards	Thomas Beer
Oberlin's Three Stages	Jacob Wasserman
The Sunken Garden	Nathalia Crane
The Bridal Wreath	Sigrid Undset
Show Boat	Edna Ferber
Mape: The World of Illusion	Andre Maurois
The Story of Philosophy	Will Durant
Starlight	Harlow Shapley
The Decline of the West	Oswald Spengler
The Adventures of Hajji Baba	James Morier
Sir Walter Raleigh	Martin Hume
The Weary Blues	Langston Hughes

Antiques
Arts and Crafts
Lampshades

Seven Arts Building

"THE CABALA" ALMOST A "SOUTH WIND"

By DOROTHEA CASTELHUN

PEOPLE WHO LIKE TO READ find almost as much amusement speculating on what ten books they would take with them for literary sustenance on a desert island as all kinds of people take in dreams of what they would do with a million dollars. I am reminded of this because, among the comments on "The Cabala" by Thornton Niven Wilder, is one by Carl Van Vechten, who says. "It is delightful, almost as amusing as 'South Wind'." And because—on my list, not by any means definitely decided upon in its entirety, of books for that hypothetical desert isle—"South Wind" comes first! "The Cabala" does inevitably suggest Norman Douglas's book but I am glad Van Vechten put that saving "almost", for Wilder's charming volume fine as it is, can hardly be put on quite the same level.

Nevertheless, "The Cabala" is the sort of writing which is sheer delight to read. It makes you long for leisure to read it again so that you may make sure you have not missed any of its gem-like brilliancies of thought and expression. There is no actual plot—it is scarcely more than a series of portraits and incidents, strung together on the character of the group of people who constituted the powerful and slightly ridiculous "Cabala". All this high life in modern Roman society is seen through the eyes of a young American who, owing to certain circumstances, comes into close contact with the most important members of the group.

Right from the first few pages, which contain a description of the assorted travelers in a train approaching Rome late at night, you find yourself fascinated by Wilder's quick, vivid character sketches and delightful irony. You never meet these people again in the book, however, and Wilder dismisses them casually as "Such a company as Rome receives ten times a day, and remains Rome." And then he introduces the subject of the "Cabala" and you are immediately too interested to think of anything else but this peculiar group of people who are " so wonderful that they're lonely". The most powerful of this little circle was a Miss Grier who never slept till dawn and devoted her nights to being played to by her own troup of musicians. There are other quaint characters, each with an interesting past and a delightfully individual present: a slightly unbalanced princess; an old Duchess, so closely connected with royal lineage and papal traditions that she could scarcely find any house or society sufficiently aristocratic to be worthy of the honor of her presence; and others of rich and eccentric pattern, whose intrigues and amusements, as well as some strange and subtle tragedies, are all described in the most perfect prose. Even in the more serious episodes, such as that of Astree-Luce and Cardinal Vaini, there a note of delicate lightness when the Cardinal says: " . . . I am ill at ease in the company of persons who have never suffered. Astree-Luce has eyes of blue porcelain. She has a fair pure heart. It is sweet to be in the company of a fair pure heart, but what can one say to it?"

"There was St. Francis, Father . . . ?"

"But he had been libertine in his youth, or thought he had.—Senta! Who can understand religion unless he has sinned? who can understand literature unless he has suffered? who can understand love he has loved without response? . . . "

Wilder's style has a subtle irony, a sophisticated finish and sureness, which is only too rare among American writers. Although he was born in Madison, Wisconsin, he was

brought up in a variety of places, including China,—a fact which is probably partly responsible for the cosmopolitan character of his outlook.

As you read "The Cabala" you are struck especially by the amount of vivid description and atmosphere which Wilder creates in a few words. Sometimes a short simple sentence will be so charged with ironical significance that you almost get past it before you realize how much it meant, and you pull up short and go back and read it again to chuckle appreciatively over its cleverness. Indeed, this is not a book to skim along in. Read it when you have plenty of time to enjoy its richness, but not when you are sleepy or your mind is dull.

Chinese Talks on China

THE OLD OPINION of the Chinese that people of the Christian nations "talk so much we can't hear them", was given emphasis last Sunday afternoon at the Arts and Crafts theater when T. Y. Wang of the American Committee for Fair Play in China talked on "What is the Matter with China?"

Wang said that the Chinese had reverence for the principles of Christianity, but only contempt for the manner in which the Christian nations practised them in China. He declared the "student movement" to be the hope of China and that America's greatest contribution to the future of his country would be to follow a "hands off" policy.

Wang spoke of the Chinese family, inculcating habits of obedience and as accustoming the Chinese people to taking care of their own differences without need of government interference: that there was almost no national feeling until foreign aggressions, of which he spoke at length, absolutely compelled his countrymen to make a stand against them.

Imported Picture At Golden Bough

COMMENCING his new policy of presenting imported films, Edward Kuster, manager of the Theatre of the Golden Bough, announces that "The Slums of Berlin" will be shown on Friday and Saturday, September 24 and 25.

"Slums of Berlin", which was originally called "Clods", is a German picture directed by Gerhard Lamprecht. It is based on a series of sketches written by a Berlin professor—a simple-hearted, unkempt little scholar who works among the poor as Jacob Riis did, and draws his types from them. The making of the picture was done in these slum districts and the characters are, for the most part, actual residents of the holes and dens pictured.

Idwal Jones, writing in the San Francisco Examiner of imported films in general and of "Clods" in particular, says: "The best of German cinema art is technically more brilliant and infinitely more adult than ours."

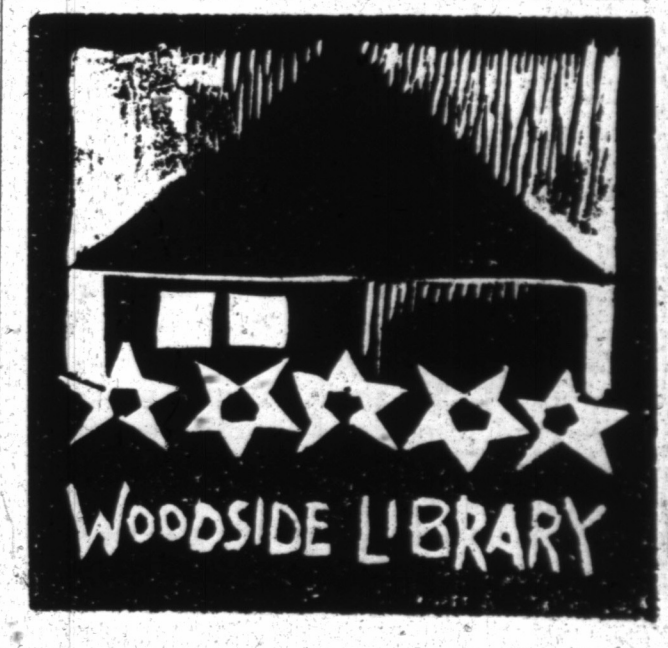
"The Slums of Berlin" then, promises much of fine quality, interest and originality.

Mrs. Horatio Stoll is visiting Mrs. Paul Byrnes in Pebble Beach.

Studio
Gown Shop

NEW FALL MODELS OF THE LATEST STYLES ON DISPLAY - SIZES 14 TO 44. AFTERNOON, EVENING AND SPORT COSTUMES. . . . .

Miss ANNA KATZ
Court of the Golden Bough
TELEPHONE 30



AN HISTORICAL SKETCH OF RUSSIAN MUSIC BEFORE THE REVOLUTION

(This article is concluded from last week's issue of The Cymbal—Ed.)

By MARY ELIZABETH LLOYD

ROSA NEWMARCH says that in speaking of Rimsky-Korsakoff's work one naturally drops into the language of the studio for to her he always appears as a descriptive poet or still more as a landscape painter who has elected music as his medium.

Gifted with a brilliant imagination yet seeing with a nature to which the objective world makes so strong an appeal, he is,however, controlled by an almost fastidious taste. His operas, "The Maid of Pskov, or Ivan the Terrible" and "The Snow Maiden" which embodies the Slavonic legend of spring possess many lyrical gems. "Christmas Eve Revels" is distinctly humorous, while Sadko is a legendary opera from which the well

known "Chant Hindoo" is taken. All the incidents in the opera are set forth with a Wagnerian luxury of stage accessories and scenic effects. It is in this opera that Rimsky-Korsakoff has conveyed a truthful picture of the customs and sentiment of an archaic period.

Another point of interest is that many melodies are modal in character—The Sea Queeen's slumber song is Dorian, Sadka's aria is Phrygian and characteristic songs of other nations are introduced. One guest sings in Scandinavian rhythms, the Venetian replies with a graceful barcarolle, the Indian merchant charms with an oriental melody of rare beauty. The musical interest of this opera is very great.

"The Czar's Bride" is the most popular of his operas. The Song of Lubasha, the bride, is in the long drawn out phrases of the northern folk song.

His last opera "Coq d'Or" was written in 1907 just previous to his death in 1908. The censor would not allow its production during his life. Nevertheless the Prologue tells that the opera is

"A fairy tale, not solid truth
It holds a moral good for youth"

and the epilogue bids the spectators dry their tears for there were but two real human beings, the Astrologer and the Queen. The music is appropriately wild and barbaric.

"The Hymn to the Sun'" sung by the Eastern queen is well known to most of us through Gallli-Curci's record, Kreisler's very beautiful record and Paul Whiteman's jazz record which uses the melody—and as well that of the "Chant Hindoo".

This music leads us to the extreme confines of Russia, to the borders of China for its source. Newmarch says: "This poet whose imagination revels in the folk lore of Russia and the fantastic legends of the East, this professor who has written fugues and counter-points by the dozen, the man who looks like an austere schoolmaster and can on occasion startle us with an almost barbaric exuberance of color and energy offers to my mind one of the most fascinating analytical studies in all contemporary music."

While Glinka was influenced by Beethoven. Cui by Chopin and Schumann, Balakireff and Rimsky-Korsakoff by Liszt and Berlioz, Tschaikovsky had a passion for Mozart and the Italian School.

Tschaikovsky made attempts to write in the modern and realistic style, but as he is not at his best in the declamatory and recitative style, he was not as successful as the others—and yet his "Eugene Onegin" and "Pique Dame" were extremely interesting as portrayed by the Russian Opera Company that appeared unheralded on our Western shores several years ago and sang their operas in the Russian language in nearly fifty cities in the United States, Canada and Mexico, due to the all around excellence of their company. "Tschaikovsky had genius as Shelley, as Byron, as Heine, as Lermontov had genius, not as Shakespeare, Goethe or Wagner had it."

His songs, his piano and his violin music, and his Fourth, Fifth and Sixth Symphonies, the last one of the greatest, perhaps, next to Beethoven's in the world, are probably the best known of all Russian music.

Anton Rubenstein (born 1829) of Jewish descent but of Russian orthodox faith, a brilliant pianist, and founder of the Imperial Russian Music Society and as well the Petrograd Conservatory (his brother Nicholas founded the Moscow Conservatory) early in life made extensive tours as a prodigy pianist at the age of twelve.

Early in the Seventies the production of a whole series of Russian operas, Dargomifsky's "Stone Guest", Rimsky-Korsakoff's 'Maid of Pskov", Moussorgsky's "Boris Goudenov" awakened interest in the National ideal and Rubenstein was anxious not to be excluded from the movement, but the knowledge that

(Turn to Page Fourteen)

Your Willing Servant

THAT IS WHAT we want you to consider **The Coast Valleys Gas and Electric Company.**

Our paramount aim is to please our customers.

If you are pleased, tell others. If there is anything you don't like about our service, tell us.

Call Carmel 178 and talk to our District Agent Mr. Silva or Salinas 57 and talk to our General Manager, Mr. Pollard.

When you are in Salinas, come in and meet Mr. Pollard face to face. He is never too busy to talk to a Coast Valleys Customer.

COAST SERVICE VALLEYS

Coast Valleys Gas and Electric Company

HONEST

8

HOUR BATTERY SERVICE

City Garage

Phond Carmel 230 Carmel, California

THE CYMBAL

HAS NO REGULAR ADVERTISING SOLICITOR
DOES NOT RUN "FREE PUBLICITY"
HAS THE HIGHEST ADVERTISING RATES
ON THE PENINSULA
DECLINES MANY KINDS OF ADVERTISING
DOES NOT PLAY ON SENTIMENT
FOR BUSINESS

AND YET

THE CYMBAL

PRINTED IN ADVERTISING

JUNE 29	111	INCHES
JULY 6	114	"
JULY 13	124	"
JULY 20	117	"
JULY 27	144	"
AUGUST 3	143	"
AUGUST 10	145	"
AUGUST 17	126	"
AUGUST 24	164	"
AUGUST 31	177	"
SEPTEMBER 8	153	"

Notes and Comment

(Continued from Page Five)

New York interviewer and we suspect that he consented to the alleged interview on the advice and desire of his New York producer, and that it consumed a time when the playwright was awaiting the hour for his appearance at what promised to be an interesting dinner. The statement of Mr. Flavin, as reported by an un-brilliant journalist, declares to us at one point that "sometimes the process of building (a play) is a long drawn out affair; sometimes it unfolds very rapidly" and at another he says "I have never done anything of account that had effort attached to it". In this statement Mr. Flavin jerks himself by his own bootstraps up into the misty realm of the immortals. We will do him the justice of doubting that he ever said it.

* * *

HERE'S EDITORIAL OPINION we crib from the New Republic and we would like to have it cut on a bronze plaque and bound with hoops of steel to a pine tre at the head of Ocean avenue.

We suggest three rousing cheers for Mrs. Hedley V. Cooke of East Orange, N. J., who a few days ago told the local Chamber of Commerce some wholesome truths which we hope they will appreciate, but fear they won't. The C. of C. asked Mrs. Cooke to serve on a Community Advertising Committee, the purpose of which is to attract more residents—"the right sort of people," of course—to the Oranges Mrs. Cooke told the Chamber in a perfectly ladylike manner to go chase itself. Why, she asked, "should you seek to commercialize and urbanize the Oranges and drive away the main charm they possess—peace and quiet? . . . These are a necessity and a God-send to our tired commuters after a day in the big city. I realize that nothing I can do will hold back the tide of population overflowing into the Oranges from New York and Newark. But I certainly am unwilling to serve on a committee or commission the purpose of which is to encourage this growth."

This is sound sense, as welcome as it is unusual. When a residential suburb or small town grows in population, two classes are mainly benefited—the land speculators and the local business men, and even the latter find in the long run that the landlord gathers in most of the increase.

An Appreciation Of George Ball

By MAE HARRIS ANSON

IN THE GENERAL PLEASURE felt at the artistic merit of the recent production of "Children of the Moon", it seems to me that due credit has not been given to George Ball as director—the one person responsible for the striking artistic finish of the ensemble work.

The cast was great, the acting was great—but behind all that and above it George Ball's work as director was still greater.

As director, Mr. Ball has the faculty of wakening the creative instinct in his players, of rousing them to enthusiasm that counts as no hardship the grueling work that such a production as "Children of the Moon" means for everybody concerned. Yet while they work with spontaneity, he is quietly shaping every characterization into his own conception of the whole.

The last rehearsals of "Children of the Moon" were like watching an orchestra director in action. He had so evidently set the action of the play in a certain key. With a gesture he quieted one player in a crucial moment. With another, he whipped a second to a needed outburst. It was sharpened here, fined down there, mellowed everywhere—

It was, indeed, a great cast, and the acting was great—but it was greatness as well in George Ball's direction that lifted the production to the artistic height that it attained.

Adventures in Eating Out

Number Fifteen

A FEW MILES inland where the mountains press in to narrow the valley and the Carmel River winds far below the road, the Valley View Tea Room perches on the edge of a cliff. It is hidden from the highway in a cluster of oaks, and when you reach the little low building and wander around it to where the tables and benches are scattered in the sunshine, there is nothing in all that beautiful view but mountains and wooded foothills and gently flowing stream. As you sit down to wait for dinner and swing around on your bench to see the better, your feet almost hang over the edge of a steep hillside, and straight across that chasm a wild rocky cliff rises sheer from the bottom of the valley. Sweet odors of sage drift to you on the gentle breeze, and there is a noon day hush over all the soft hazy sunlit landscape.

But even the loveliest spot cannot awe into extinction the demands of your irrepressible human appetites, and so, keeping one eye on the view and one on your plate, you enjoy just the sort of dinner that is appropriate to out of door eating. There are creamed chicken and Golden Bantam corn and for dessert, strawberries and cream and cupcakes!

Indoors in a big shadowy room is a fireplace and comfortable lounge chairs, and a little shaggy Highland terrier who responds to friendly advances.

In all the length of the lovely Carmel Valley, between the sand dunes at the mouth of the river and the post office at Jamesburg, some thirty miles up into the mountains, there isn't an oil station nor a hot dog stand to mar its perfect charm—and you are profoundly grateful that this is so. But when you've eaten dinner served on a sunny, oak-grown ledge overlooking one of the most entrancing landscapes in this part of the country, you are moved also by gratitude for the existence of the Valley View Tea Room!

HARRY MALLINGER
Proprietor

STUDIO RESTAURANT

NEW CHEF DOLORES ST.

Theatre of
The Golden Bough
Carmel-by-the-Sea

Saturday, September 18

The University of California presents

THE YOUNG IDEA

a comedy

by Noel Coward

FIRST PRODUCTION IN AMERICA

(Not a Motion Picture)

ADMISSION
$1.00 and $1.50
Curtain 8:30

MARTIN FLAVIN TALKS DRAMA

(From the New York Herald-Tribune)

IN PRESENTING "Service for Two" at the Gaiety, A. L. Erlanger gives the public another opportunity of studying one of the most interesting of young American playwrights, Martin Flavin. He is a man of numerous abilities, a keen student of the stage, as well as a lively analyst of his own work.

"I write a play very fast," he says, "but I make it a practice not to begin writing until it is first complete in my mind. It has got to be fully formed in practically every detail. When I do start writing I commence at the beginning and go right straight through to the end. The actual work usually takes me about three weeks—about a week to an act. Ordinarily I let the first draft lie awhile. Next I go back to it, begin at the beginning again and go straight through. Then it is finished. I turn out every page of a manuscript as a finished piece of work.

"It is always the unexpected impact of an idea which gives the play its origin. I never say 'I want an idea. What is it going to be?' These matters are not volitional. The idea, on the contrary, comes out of a clear sky, so to speak. Frequently the denouement hits me first. Sometimes the process

of building is a long, drawn out affair; sometimes it unfolds very rapidly. One of my plays was completely formed in one hour and completely written in one day.

"'Service for Two' I worked out while I was riding on the Twentieth Century between New York and Chicago—in the space of an evening. It has always been my experience, when I sit down to write a play with a doubt in my mind, that I run up against snags and become discouraged. The moment that a play stops flowing over the the typewriter there is something wrong with it. I have never done any of account that had effort attached to it."

"How do you develop your characters?" was the next question asked Mr. Flavin. And it was not surprising that he paused a moment before answering: "Characterization is certainly the final test of an author's powers. If the people of his story have vitality and personality they can compensate for all other short-comings—an almost puerile plot, an absence of humor or pathos, a commonplace style. To prove this statement requires merely the citing of such established characters as Rip Van Winkle, Silas Marner, Oliver Twist and virtually any Shakespearian protagonist. All these live in the minds of the public as real people—their influence on humanity is as definite as that attributed by the spiritualist in his mathematical disposal of all activity; that is, the influence of their characters passes on from generation to generation, a constant concrete influence."

But how have all these been created? It is one thing, says the psychologist, to close one's eyes and imagine a perfect person standing before him. It is quite another to imagine this person in motion, turning around, speaking—having opinions, a heart and a will. According to Mr. Flavin, developing characters is, in a part, a re-creation of himself.

"I have some feelings about characters," he stated, "that are rather difficult to explain. I believe, however, that my characters are nearly always based on observation though I never take a character directly from life. The imaginary character in my mind, plus myself, is my formula. Similarly, an artist presents in his pictures the composition plus himself. It is the part which is himself that gives the picture life. Then too, my characters really grow as the play grows.

"This particular play, 'Service for Two,' has a character called Sam who was developed from a very interesting source."

Mr. Flavin stopped abruptly, as though the interview had come to an end. Then he said slowly:

"An author would not tell what I am about to tell, but this is the truth about the genesis of Sam, the hero of 'Service for Two'. Years ago I saw Lawrence Grossmith in a play entitled 'Too Many Husbands' The characterization he gave made a great impression on me as being a perfect piece of acting. The impression remained with me. Then, oddly enough, what I did in this play was to take Lawrence Grossmith's characterization in a totally different part and transplant that opposite characterization into this play. Sam is merely a slow-footed heavy, clumsy, awkward Britisher. These things are never conscious. The moment I seek them they are artificial and contrived."

In response to the question concerning the formation of sentences and the creation of dialogue, Mr. Flavin had but one answer and that is this:

"The dialogue must flow, must be effortless. There is always a rhythm," he continued, "and there is only one possible sentence formation that will satisfy this rhythm. If one word is moved there is nearly always a break. If I have any ambition it is to be a fine craftsman.

"I spent years of my youth talking dialogue and creating dialogue. From the time I was eight or nine years old I did that.; seemed to have a dramatic aptitude, a natural taste for playwriting. I used to go way off by myself and imagine my characters, and from this natural tendency there came the necessity for writing plays."

Mr. Flavin's interest in craftmanship is clearly evidenced in the variety of his plays. His first work, "Children of the Moon" was compared repeatedly with the plays of Ibsen because of its mood and psychology. There was fantasy in "Lady of the Rose" and 'Service for Two' is a farce with generous laughter.

ESS.

Denny and Watrous
Designers, Builders, Decorators of Homes
Box 282 Carmel, California

KAYS
LUNCHEON
TEA
Catering
DOLORES STREET

Theatre of The Golden Bough
Carmel-by-the-Sea
one night only
Tuesday, Sept. 21
MARGARET ANGLIN
and
BLANCHE BATES
in
George Bernard Shaw's
CANDIDA
Prices $3.00 and $2.00, plus tax
Curtain 8:30

WHITNEY'S
[Formerly Basham's]
BREAKFAST
LUNCHEON
FOUNTAIN DRINKS
HOME-MADE CANDY

ROBERTA BALFOUR
MODERN ART STUDIO
Seventh and Lincoln Carmel

EUREKA
DAIRY
PURE MILK
AND CREAM
TELEPHONE 304

A BOOK *about*
CARMEL
yesterday and today

The first and only book on all phases of Carmel, giving an account of its history, arts, literature and science; its original personality, and its beauty!

Written by Daisy Bostick and Dorothea Castelhun. Illustrated with photographs and sketches by Carmel artists.

A PLEASING SOUVENIR
FULL OF INFORMATION

RUSSIAN MUSIC

(Continued from Page Ten)

he felt more at ease among Eastern surroundings, probably influenced his choice of Lermontov's poem for his libretto for the opera "The Demon". As a national composer, Rubenstein reached his highest level in this opera. In his music he effectively contrasts the tender monotonous chromaticism of Eastern music borrowed from Georgian and Armenian sources with the more vigorous melodies based on Western and diatonic scales, and in this respect his powers of invention were remarkable. Rachmaninoff, who comes of an old aristocratic family, is closer to Tschaikovsky than any other modern Russian. He has a descriptive power and a tenderness and delicacy of detail which may stand side by side with Turgenieff's delineation of Russian landscape. In his nobility of feeling he most nearly approaches the classical ideal.

Gretchaneroff's songs have been much beloved wherever they have been sung, and he has written simple noble strains for the choral works of the Russian liturgical service.

Another musician clearly influenced by Tschaikovsky was Ippolitov-Ivanov, a great connoisseur of the music of the Caucasian races and also of the old Hebrew melodies.

Other names which had won world recognition before the Russian debacle are Skriabin, whose fanciful and fantastic works are highly individual, and barely in passing, the names of Medtner, Glazonoff, Tanieff, Gliere and the second Stravinsky who within the past year or so has conducted his great modern works, "The Fire Bird", "Sacrifice to Spring", "Petroussalka" and "The Nightingale" in New York City.

"Great, gigantic indeed has been the development of Russian music in the last century, gy of a long enslaved and highly gifted people was released in song and found its outlet in music of such throbbing intensity that it has thrilled a listening and attentive world.

"Its roots lie deep in the folk music so profoundly imbedded and so full of vitality are its fibres that nothing has been able to check its growth and expansion.

"Discouraged by the Church, its germs lived on in the music of the people, neglected by professionals, it found shelter in the hearts of amateurs, refused by the Imperial Opera Houses, it flourished in the drawing rooms of a hanful of enthusiasts.

"Persecution could not kill it nor patronage spoil it. It has still retained its lofty idealism and its sane vigor."

We can only hope that this last quotation from Newmarch's very valuable book, "The Russian Opera" still represents the spirit and the courage of the vast numbers of Russian people who without a country are scattered in the leading capitals of the wide world, striving in their schools, their churches and their universities to keep alive in the hearts of their children their own civilization and showing the same courage and cheerful resignation to hardship that the "Immortal Five" manifested in the early deys of their musical Renaissance.

F. A. CLARK
NEW AND USED
FURNITURE
BEDS, MATTRESSES AND SPRINGS
FIRE PLACE SETS
DOLORES ST. TELEPHONE 48-J

Carmel
CLEANING WORKS
EXPERT CLEANING
AND PRESSING
W. C. FARLEY
TELEPHONE 242
DOLORES
NEAR OCEAN CARMEL

THE TRIANGLE
REALTY CO.
REAL ESTATE
INSURANCE
LOANS
F. O. ROBBINS GRANT WILLS
P. B. WRIGHT
DOLORES STREET SOUTH OF POST OFFICE

CARMEL
GARAGE
TELEPHONE 112
OUR EXPERT MACHINISTS
OVERHAUL AND REPAIR
ALL MAKES OF CARS

Wrought Iron
The Forge in The Oaks
John Catlin **Carmel**

GENERAL
MORTGAGE
COMPANY
Of San Francisco
Building Loans

R. H. BOWEN
Monterey County
Representative

Corner Ocean and
Lincoln, Carmel
Telephone 271

CARL S. ROHR
Electric
HOUSE WIRING
Lamps, Fixtures, Radios
Hotpoint Appliances and
Ranges.
Telephone 58 **Ocean Avenue Near Dolores**

WHOLE GRAIN
WHEAT
and 8 other delicious food products. Ready to eat.
100 per cent pure
Sold only by
P. B. WRIGHT
CARMEL BOX 241 PHONE 122

Cost plus Five Per Cent
I aim to build as well and as economically as it can be done, and I hit the mark so often that I have hosts of satisfied customers. May I not include you?
PERCY PARKES
CONTRACTOR and BUILDER
PARKES BUILDING CARMEL
Telephone 71

HOW TO EAT AND LIVE TO BE MERRY

By PERCY BENNETT WRIGHT

Number Three

MODERATION in all things should be the aim of everyone who desires the greatest mental and physical efficiency. This rule is particularly applicable to our daily use of food. We hear it frequently remarked that there is more intemperance in eating than in any other habit we indulge in. Many people who boast that they never eat meat may, perhaps, be guilty of going to an extreme in the indulgence in an excess of starches or carbohydrates, which being reduced to common terms, means too much bread, potatoes, cereals, cake, pie,, sugar and so forth. These are all good in their place but they are liable to quarrel when several of them get together at one time. They get along better each by itself.

We hear considerable nowadays about a "balanced" diet. This does not mean that a little of everything should be eaten at any one meal in order to make a balance. It does mean that the selection of food to be consumed each day should include a fair proportion of fruit, green vegetables such as spinach, lettuce, beet greens, chard, etc., also turnips, carrots, parsnips, potatoes, radishes and cabbage. (The humble cabbage has at last come into its own and is now given its rightful place.) To complete the balance we must have milk, and proteins, such as nuts, peas, beans, and lentils. Have a little meat if you think you cannot get along without it. It has been discovered, however, that meat is not an essential to the diet and that it should not be eaten at the same meal where milk is taken. Whole Wheat is an essential part of a balanced diet and should form a large portion of at least one meal, especially for growing children. Some authorities advocate, for persons over forty years of age, the use of potatoes instead of bread for their supply of starch. Baked potatoes eaten skins and all are best, with plenty of butter. Include also the Yolks of eggs and cottage cheese. For sweets use Honey or Raw Brown sugar. White sugar and white flour should be excluded.

Thorough mastication, or chewing, of all starchy foods such as bread, cereals and potatoes is of the greatest inportance. The digestion of these foods is commenced in the mouth and it is claimed that about 50 per cent of the digestion of starchy foods is accomplished by the saliva.

It must be admitted that the evil effects of indulgence in de-natured foods or salads may be counteracted by a liberal use of vegetables or salads (that is, to a certain extent) but the average person has not the capacity for the amount necessary.

Next week the last of this series of articles will give a review of food value of some of the most common articles of diet, with perhaps a recipe or two for salads, etc.

Call 168
for
FRESH FRUITS
and
VEGETABLES
COMPLETE LINE
LEIDIG GROCERY

A. CLAY OTTO
DESIGNER
Architectural
Monumental
Display
STUDIO IN COURT OF THE SEVEN ARTS

Staniford's
DRUG STORE
Prescriptions our Specialty
TELEPHONE 150 CARMEL

WALTHAM
ELGIN
HOWARD
HAMILTON
AND
BULOVA
WATCHES

PRECIOUS
AND
SEMI-PRECIOUS
GEMS

WATCH, CLOCK AND
JEWELRY REPAIRING

CHAS. FRANK, Jeweler
DOLORES ST. CARMEL

KUSTER ANNOUNCES NEXT AMATEUR PLAY

SIDNEY HOWARD'S "They Knew What They Wanted" is the next play to be produced at the Theatre of the Golden Bough by an amateur cast. This is the famous Pulitzer Prize comedy of life in the California vineyard country and has had a brilliant success on Broadway. The production will be scheduled for December 2, 3 and 4.

Edward Kuster, director of the Theatre of the Golden Bough, will leave for Europe in January for the purpose of securing new plays for first American production. He will also study continental stagecraft especially adaptable to theaters of the Golden Bough type.

The six major productions of the theater for the season of 1927-1 will shortly be put on subscription, payable next June. A full announcement, now on the press, will be issued in a few days, and will also be published in The Cymbal.

COUNTY TAXES HIGHER

Monterey county's tax rate for this year has been fixed at $2.40 by the board of supervisors at Salinas, or an increase of 18½ cents over last year's rate of $2.22½. The increase was necessitated for the need of additional funds to make a payment on the proposed new county hospital and for the purchase of a memorial park site in the Romie Jacks property at Monterey.

FIFTEEN THOUSAND DOLLARS IN PROPOSED GOLF CONTEST

Major Roger Marchetti, prominent attorney for motion picture interests in Hollywood, who with his wife has been a guest of Nat Deverich at the H. L. Wilson home at the Highlands. Saturday received the following telegram from New York following his success in the recent golf tournament here:

"Congratulations on victory. Can arrange Walter Hagen match Piping Rock course fifteenth November. Ten thousand dollars, winner take all. Also five thousand side bet.

"Pyle AmbassadorHotel"

Major Marchetti leave this week for the East to make final arrangements for the match.

SCOUTS PLAN DRIVE

The Carmel Boy Scout troop is in need of funds and is holding a meeting at the Carmel Church tomorrow night to talk over ways and means of raising them. The troop is sponsored by the Masonic Club of Carmel and Masons are urged to attend the meeting.

THOSE INTERESTED in Spanish lesons conversational method given by a young native Spaniard may communicate with teacher at Ralph Davidson Miller studio Wednesday evening.

HATTON FIELDS—

the fulfillment of an ideal in homesites

OUR FAITH IN
THIS FINEST OF
CARMEL
RESIDENCE PROPERTY
HAS BEEN UPHELD
IN PHENOMENAL
SALES AND
BUILDING CONSTRUCTION

—THERE ARE
ATTRACTIVE SITES
STILL AVAILABLE.

CARMEL LAND COMPANY

OCEAN AVENUE, CARMEL TELEPHONE, CARMEL 18

Ernest Schweninger, Sales Manager

J. K. Turner Sales Representatives Yodee Remsen